

THE

piano • vocal • guitar

2ND EDITION

THE MANHATTAN TRANSFER SONGBOOK

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BOY FROM NEW YORK CITY

Moderate and very steady

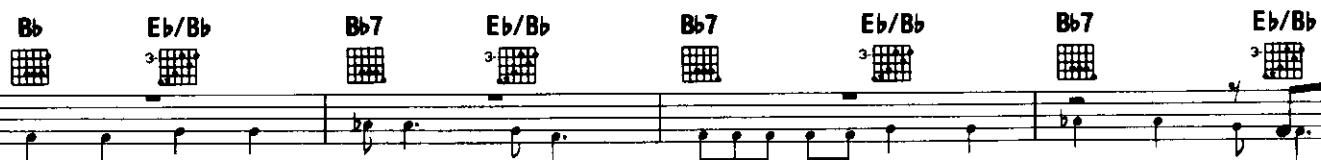
Words and Music by JOHN TAYLOR



(Bkgr.) Oo - wah oo - wah cool, cool Kit-ty, Tell us ³a-bout The Boy From New York Ci - ty.

mf *f*

Sheet music for piano/vocal/guitar. The vocal line starts with a sustained note followed by eighth-note chords. The piano accompaniment consists of eighth-note chords in the right hand and bass notes in the left hand.



1 Oo - wah oo - wah, come on, Kit-ty, Tell us ³a-bout The Boy From New York Ci - ty.
 1. He's kind-a
 2. He's real-ly
 3. He can

Sheet music for piano/vocal/guitar. The vocal line continues with eighth-note chords. The piano accompaniment consists of eighth-note chords in the right hand and bass notes in the left hand.



tall - down, - dance. He's real-ly fine. Some
 And he's no clown. He has the
 and make ro - mance, And that's

Sheet music for piano/vocal/guitar. The vocal line includes lyrics with eighth-note chords. The piano accompaniment consists of eighth-note chords in the right hand and bass notes in the left hand.



day fin - I hope ³to make him mine, all mine. And he's
 est est pent-house I've ev - er seen just in one town. And he's
 when fell in love with just in one glance. He was

Sheet music for piano/vocal/guitar. The vocal line includes lyrics with eighth-note chords. The piano accompaniment consists of eighth-note chords in the right hand and bass notes in the left hand.

B Ab/Eb E7 Ab/Eb Eb Ab/Eb E7 Ab/Eb

neat
cute
shy,
in and oh so sweet,
in his mo-hair suit,
And so was I.
And just the
And he
And now I

Eb/Bb Bb7 Eb/Bb Bb Eb/Bb Bb7 Eb/Bb

way he looked at me swept me off my feet.
keeps his pock-ets full of spend-ing loot.
know we'll nev-er ev-er say good-bye.

F7 Eb7

Ooh ee, you ought to come and see, how he
Ooh ee, you ought to come and see, his pret-ty
Ooh ee, you ought to come and see, He's the

Bb Eb/Bb Bb7 Eb/Bb Bb Eb/Bb ¹Bb7 Eb/Bb

walks, And how he talks,
bar, And his brand new car,
most from coast to coast.

To Coda

Bb7 **E_b/B_b** **E_b** **A_b/E_b** **E_b7** **A_b/E_b**

Ev -'ry time he says he loves me,

B_b **E_b/B_b** **Bb7** **E_b/B_b** **E_b** **A_b/E_b** **E_b7** **A_b/E_b**

chills run down my spine. Ev -'ry time he wants to kiss me, ooh, He

C7 **F7** **D.S. al Coda**

makes me feel so fine, Yeah!

CODA **Bb7** **E_b/B_b**

B_b **E_b/B_b** **Bb7** **E_b/B_b** **B_b** **E_b/B_b** **Bb7** **E_b/B_b**

Oo - wah oo - wah, (lead vocal ad lib) come on, Kit-ty, Tell us about The Boy From New York Ci - ty.

3

Repeat and Fade

A NIGHTINGALE SANG IN BERKELEY SQUARE

Moderately

Lyric by ERIC MASCHWITZ
Music by MANNING SHERWIN

The musical score consists of ten staves of music for voice and piano/guitar. The vocal line starts with a melodic line and then begins singing. The piano/guitar part provides harmonic support with chords indicated above the staff. The lyrics are integrated into the vocal line, with some words underlined. Chords shown include Eb, Cm, Gm, Eb7, Ab, G7, Cm, Abm6, Eb, Bb7, Eb7, Abm6, Eb, Cm, Fm7, Bb7, Eb, Cm, Fm7, Bb7, and Eb.

That

Eb **Cm** **Gm** **Eb7** **Ab** **G7**

cer - tain night, The night we, met, There was ma - gic a - broad in the
strange it was, How sweet and, strange. There was ne - ver a - dream to the com -

Cm **Abm6** **Eb** **Bb7** **Eb7** **Abm6**

air pare There were an - gels din - ing at the Ritz, And A
With that ha - zy, cra - zy night we met, When A

Eb **Cm** **Fm7** **Bb7** **Eb** **Cm** **Fm7** **Bb7**

Night - In - Gale Sang In Ber - K'ley Square

Pronounced (Bar - kley)

This

B Cm Gm Eb7 Ab G7

 may be right mine I may be wrong. But I'm per - fect - ly will - ing to
 heart of mine beat loud and fast. Like a mer - ry - go - round in a

Cm Abm6 Eb Bb7 Eb7 Abm6

 swear fair That when you turn'd and smiled at me
 fair For we were dan cing cheek to cheek And A

Eb Cm Fm7 Bb7 Eb Cm6 D7

 Night - In - Gale Sang In Ber - K'ley Squae
 (Bar - kley)

G Am7 D7 Bm7 Edim

 The moon that lin - gered o - ver Lon - don town, Poor puz - zled moon, he
 When down came steal - ing up all gold and blue To in - ter - rupt our

Am7 D7 G Am7 D7

 woe a frown, How could he know we two were so in love
 re - dez - vous, I still re - mem - ber how you smiled and said
 "Was

Bm7

Edim

Fm7

Bb7

Eb

Cm

whole darn world seemed up - side down true?" The streets of town step were was

Gm

Eb7

Ab

G7

Cm

Abm6

paved just with stars It was such a ro - man - tic af - fair
just as light As the tap - dan - cing feet of As - taire

And And

Eb

Bb7

Eb7

Abm6

Eb

Cm

Fm7

Bb7

like

we

kissed

and

A

Night

In

Ber

an

cho

said

- In - Gale

Sang

In

- k'ley

e

far

"good - night"

A

Sang

In

(Ber

cho

a

away

- Gale

Sang

In

- k'ley)

1 Eb

Cm

Fm7

Bb7

2 Eb

Cm

Fm7

Bb7

Square.

How

Square :

I know 'cause I was

Bbm6

C7

Abm6

Ab

Bb7

Eb

Cm7

Abm6

Eb

there

That night in Ber - k'ley
(Ber - k'ley)

Square.

UXEDO JUNCTION

Words by BUDDY FEYN
 Music by ERSKINE HAWKINS
 WILLIAM JOHNSON and JULIAN DASH

The musical score consists of eight staves of music. The top two staves are for the vocal part, with the first staff being treble clef and the second being bass clef. The third staff is for the piano, showing bass notes. The bottom five staves are for the guitar, with chord boxes indicating Bb, Eb7, F7, Bb, Eb7, F7, Bb, Edim, Bbm, F7, Bb, F7, Bb, and Bbm. The lyrics are as follows:

Way down south in Bir -
 ming-ham, I mean south in Al - a - bam's an old place where peo -
 ple go to dance the night a - way. They all drive or walk

Eb7 F7 Bb Eb7 F7 Bb Eb7 Edm
 — for miles_ to get jive, that south - ern style,, slow_ jive that makes_ you want_ to dance_

Bbm F7 Bb Eb7 Bb7
 — 'til break_ of day... It's a junc - tion where the town folk meet.

Eb7 Bb6 Gm7 Cm7 F7
 At each func - tion, in their tux they_ greet_ you. Come on

Bb Eb7 F7 Bb Eb7 F7 Bb
 down, for - get_ your care... Come on down, you'll find_ me there... So long town! I'm head-

Eb7 Edm Bbm Bb
 - in' for_ Tux-e - do Junc - tion now.

BIRDLAND

Moderately fast

Guitar Tacet

Words by JON HENDRICKS
Music by JOSEF ZAWINUL

1.2

The musical score consists of three staves. The top staff is for the piano, indicated by a treble clef and bass clef, with a key signature of one sharp (F#) and a time signature of common time (4/4). The middle staff is for the vocal part, with lyrics appearing below the notes. The bottom staff is also for the piano. Measure 1 starts with a piano introduction. Measure 2 begins with the vocal line: "Five thousand light years from Bird land, but I'm still feelin' the rhy". Measures 3 and 4 continue the vocal line: "from the land of the Bird land, An' I'm still feelin' the spirit". Measures 5 and 6 continue: "thm. Long gone up tight years from Bird land, An' I'm still teachin' it with it. Five thousand light years from Bird land, but I know people can hear". Measures 7 and 8 continue: "em. Years it. Bird named it, Bird made it.". Chords are marked above the piano staff: Gm (G major), F/G (F major), F/Bb (F major), F/Bb (F major), Eb/Bb (Eb major), and Dm (D major).

F/C

Cm7

F/B

Em

C9

F/Eb

— heard it then played it. Well stat - ed! Bird land,

Em

F

Gb

G

Em

Gm

F

G

it hap - pened down in Bird - land.

Guitar Tacet

In the mid - dle of heard that hub, I re - mem
dy that that word, that they named

- ber one jazz club. where we went to put feet down on Fif -
it af - ter. Bird. Where the rhy - them swooped and swirled, the jazz cor-

ty sec of - ond the Street. Ev-'ry bo - world. And the cats they gigged in

G C G

there were be - yond com - pare. Bird land, I'm sing - in' Bird - land.

C G Bm7-5

Bird - land, ol' swing - in' Bird - land.

G Bm Em G/B Cmaj7 C#m7-5 Bm7 E7

Down them stairs, lose them cares. Where? Where?
Bird would cook, May would look.

Am7 D7sus G
 Bm Em Am C#m7-5 D7sus Cmaj7

Down in Down in Bird - land. To Miles tal swing, bop Trane was king there, _____

down in Bird - land. down in Bird - land. Ba - sie blew, Blak - ey, too. Where?

E7 Am D7sus Bm Em Am C#9-5 C9-5 Bm7

Down in Bird - land. Can - non - ball played that hall. There,

E7 Am7 D7sus Last Time To Coda G

down in Bird - land. Yeah.

Vocal ad lib (Repeat as needed)

G

There may never be nothin' such as that no mo', no mo'. Down in
 Birdland, that's where it was at. I know, I know. Back in them days
 bop was ridin' high. Hello! 'n goodbye!

Vocal ad lib

1-6
B^bdim

Adim

Abdim

Gdim

7 on cue

How well those cats remember their first Birdland gig. To play in
 Birdland is an honor we still dig. Yeah, that club was like— in another
 world sure enough— Yeah, baby, all o' the cats had the cookin' on. People
 just sat on they was steady lookin' on. Then Bird,

he came 'n spread the word. Bird - land

Yes, in-deed he did, yes, in-deed he did, yes, in-deed he did

yes, in-deed he real - ly did,

yes, in-deed he did. Pork - er played at Bird - land. yes, in-deed, told the

truth way down in Bird - land. Yes, in - deed he did Char - lie Park-

er played in Bird - land. Yes indeed he real - ly did, Char - lie Par-

ker played in Bird - land. Bird named it, Bird made it. Bird -

- heard it, then played it. Well stat-ed! Bird - land,

it hap - pened down in Bird - land. Ev - ry - bo -

Guitar Tacet

- dy dug that beat ev - ry bo - dy stamped their feet Ev - ry bo -

The musical score consists of six staves of music. The top two staves are for voice, with lyrics and chords (Gm, F/G, F/Bb, Eb/Bb, Dm7) indicated above the notes. The middle two staves are for guitar, with chords (F/C, Cm7, F/B, Em, C9, F/Eb) shown as tablatures. The bottom two staves are also for guitar, showing different strumming patterns and rests. The vocal part starts with 'er played in Bird - land.' followed by 'Yes indeed he real - ly did, Char - lie Par-' and continues with 'ker played in Bird - land.' followed by 'Bird named it, Bird made it.' The vocal part then shifts to '- heard it, then played it. Well stat-ed! Bird - land,' and finally 'it hap - pened down in Bird - land. Ev - ry - bo -'. The guitar parts provide harmonic support throughout the piece.

D.S. al Coda

dy digs be bop an' they'll nev - er stop.

CODA

G	Bm	Em	G	Cmaj7	C#m7-5	Bm7	E7	Am7	D7sus	G
---	----	----	---	-------	--------	-----	----	-----	-------	---

Down them stairs, lose them cares. Yeah,
Bird would cook, May would look. Yeah,
Ba-sie blew, Blak ey, too. Yeah,

down in Bird - land. To-
down in Bird - land. Miles
down in Bird - land. Can-

Bm	Em	Am	C#m7-5	D7sus	Cmaj7	Am7	D7sus	Repeat and Fade
----	----	----	--------	-------	-------	-----	-------	-----------------

tal swing, bop was king. Yeah,
came through, 'Trane came, too. Yeah,
non-ball played that hall. Yeah,

down in Bird - land.
down in Bird - land.
down in Bird - land.

(Solo Scat Sing ad lib during Repeat and fade)

*Pay the gate, don't be late. It's a date. Whatlay' know.
 If y' dig, then you'll dig it's a groove. Quite a groove,
 'Cause y' t' move. Come in twos, pay your dues. What can you lose?
 Just your blues! So lose them! The band swingin' one and all and
 what a ball! Yeah! Music is good, music is better than good. Pretty good,
 very nice, really very good. Things are being like they should. Very good,
 very good, very good. All y' gotta do is lend an ear an' listen to it.
 Then you dig a little sooner than soon. You'll be diggin'
 everything - diggin' all the music. What a ball!
 How y' gonna figure out a way t' bring it all about amid a
 lot o' other music on the set'n or the scene, know what I mean?
 How y' gonna separate the music from the scene?
 Gonna have t' keep the memory clean. Y' gonna hear
 a lotta' sound- a lotta soun'...*

JAVA JIVE

Lightly, with an easy beat

Words by MILTON DRAKE
Music by BEN OAKLAND

The musical score consists of four staves of music. The first staff starts with a bass clef, a common time signature, and a key signature of one sharp. It features a bass line with eighth-note patterns and a treble line with sixteenth-note patterns. Chords indicated above the staff are F, Fdim, C7, Gm7, C7, F6, Edim, and F6. The lyrics for this section are: "I love cof - fee, I love tea, I love the ja - va jive and it loves me."

The second staff begins with a treble clef, a common time signature, and a key signature of one sharp. It contains a treble line with eighth-note patterns and a bass line with quarter-note patterns. Chords indicated are F, F/Eb, Bb/D, Bbm, F/C, Gm, F, C7, and F. The lyrics for this section are: "Cof-fee and tea and the jiv - in' and me, a cup, a cup, a cup, a cup, a cup!"

The third staff continues with a treble clef, a common time signature, and a key signature of one sharp. It has a treble line with eighth-note patterns and a bass line with quarter-note patterns. Chords indicated are Fdim, C7, Gm7, C7, F6, Edim, and F6. The lyrics for this section are: "I love ja - va, sweet and hot, Whoops! Mis - ter Mo-to, I'm a cof - fee pot."



Shoot me the pot— and I'll pour me a shot,— a cup, a cup, a cup, a cup, a cup! Oh,

Bb7

F6

slip me a slug— from that won - der-ful mug,— and I'll cut a rug,— till I'm snug— in the jug.— {A Drop}

Guitar Tacet

Gm7-5

C7.

Guitar Tacet

slice of on-ion and a raw one.— Draw tak - in' it one.— Wait-er, wait-er, per - co - la - tor!

me a nick-el in my pot, Joe,— slow... Wait-er, wait-er, per - co - la - tor!

F

Fdim

C7.

Gm7

C7.

F6 Edim

F6

I love cof - fee, I love tea,— I love the ja - va jive and it loves me.—

F F/Eb B_b/D Bbm F/C Gm F C7. F6

To Coda

Cof-fee and tea— and the jiv-in' and me,— a cup, a cup, a cup, a cup, a cup.

F Cdim C7. F Cdim

Bos-ton bean,— soy bean,— li - ma bean,— string bean.—

F F7 B_b D_bdim F/C Cdim C7.

D.S. al Coda

I'm not keen— for a bean— un - less it is a cheer-y cof-fee bean:

CODA B_b/D Bbm F/C Gm F C7. F F6

jiv-in' and me,— a cup, a cup, a cup, a cup, a cup.

BODY AND SOUL

Words by EDWARD HEYMAN,
ROBERT SOUR and FRANK EYTON
Music by JOHN GREEN

Moderately, smoothly

mp

Ped.

Dm G7sus G7 Cmaj9 G7+5 C Cdim

My heart is sad and lone - ly; for you I sigh, for you, dear, on - ly.

3

3

Dm7 G7 E7 Am Dm7 G7 C6 A7

Why have-n't you seen it? I'm all for you, Bod-y And Soul.

G7sus G7 C G7+5 C Cdim

I spend my days in long - ing, and won-d'ring why it's me you're wrong - ing,

3

3

I tell you I mean it, I'm all for you, Bod-y And Soul. I can't be-lieve it, it's

hard to con-cieve it that you'd turn a-way ro - mance. Are you pre-tend-ing? It

looks like the end-ing un - less I could have one more chance to prove, dear. My life a wreck you're

mak - ing. You know I'm yours for just the tak : ing. I'd glad - ly sur - ren - der

3

my-self to you, Bod-y And Soul.

3

3

pp

CANDY

Moderately slow

Words and Music by MACK DAVID,
JOAN WHITNEY and ALEX KRAMER

The musical score consists of six staves of music. The top staff is for the piano, showing bass and treble clef staves with dynamics like *mf*. The second staff is for the vocal part, with lyrics and guitar chords indicated above the notes. The third staff is for the piano. The fourth staff continues the vocal line with lyrics and chords. The fifth staff is for the piano. The bottom staff is for the vocal part, continuing the lyrics and chords.

Chords and Key Signatures:

- Staff 2: B (B), Ebm (Eb major), Bb (B-flat), Bbdim (B-flat diminished)
- Staff 4: Cm7 (C minor 7), F7 (F major 7), Cm7 (C minor 7), F7 (F major 7), Bb6 (B-flat 6), Fdim (F diminished), F7 (F major 7), Bbdim (B-flat diminished), Bb6 (B-flat 6), C9 (C 9th), Bb7 (B-flat 7), Bb7+5 (B-flat 7+5)
- Staff 7: B (B), Ebm (Eb major), Bb (B-flat), Bbdim (B-flat diminished)

Lyrics:

Can - dy," I call my sug - ar "Can - dy" be-cause I'm sweet on
 "Can - dy" and "Can-dy's" sweet on me. {He} un - der -
 stands me, my un - der-stand - ing "Can - dy" and "Can-dy's" al - ways

Cm7 F7 F9 F7-9 Bb


 hand - y when I need sym - pa - thy. I

D C# C Am7 Ddim D7 G D+ G7 Gdim G7


 wish that there were four of {him/her} so I could love much more of {him/her}.

mf

C7 F7 Cm7 F7 Bb7 Bb7+5


 He { has tak - en my com - plete heart, got a sweet tooth for my sweet - heart.

She }

Eb Ebm Bb Bbdim


 "Can - dy", it's gon - na be just dan - dy, The day I take my

Cm7 F7 F9 F7-9 Bb C9 F7-9 Bb


 "Can - dy" and make {him/her} mine all mine.

The Ra-Da-Da-Da Song
CHANSON D'AMOUR
(Song Of Love)

Words and Music by WAYNE SHANKLIN

Moderately

Smoothly



Chan
(Instrumental) son d'a

Gm7

C7

C+

mour,

ra da da da da,

play

en - core.

F

A7

D7

Cm6

D7

Here

in

my heart,

Gm

C7

C+

ra da da da da,

more

and more.

F Gm7 C7 F G9

Chan Chan son son d'a d'a

58

Gm7 C7 C+

mour, ra da da da da, I a - dore, a - dore,

F A7 D7 Cm6 D7

Each Each time time I hear, I hear

Gm C7

ra da da da da, Chan-son d'a - mour, d'a - mour.

1 F6 2 F6 F

3 3

GLORIA

By ESTHER NAVARRO

Moderate Rock $\text{J} = \frac{1}{8}$

Guitar Tacet

Glo - ri - a Glo - ri - a _____ it's not Ma - rie. _____

Glo - ri - a it's not Che - rie. _____ Glo - ri - a _____ But she's not in love with

me. _____ Can't Glo - you see _____ it's not Ma - rie,

Glo - ri - a it's not Che - rie. _____ Glo - ri - a _____ But she's not in love with

C. D_bmaj7 C. F Fm
 me. And may-be she'll want me, but
 3 3 3

C. 3 B7 3 C. 3 F Fm
 who am I to know. And may-be she'll want me, but
 3 3 3

D7 G 3 D.S. al Coda CODA F G
 who am I to know Oh she's not in love with
 3 3

C. Am Dm G
 me.

Spoken: Well I love you Gloria And I want you to be my favorite.
 And every night when I go to bed alone I always dream of you.

3 3 3 3 3 3 3 3

8 Dm G C.
 Rubato

And I don't dream of Marie. And I don't dream
 of Cherie, I only dream of - Glo - ri - a

3 3 3 3 3 3 3 3 3 3

SCOTCH AND SODA

Moderately Slow - like Blues

Words and Music by DAVE GUARD

The musical score consists of six staves of music. The top staff shows a piano part with a treble clef, a bass clef, and a key signature of one flat. The second staff shows a guitar part with a treble clef and a key signature of one flat. The third staff shows a piano part with a treble clef and a bass clef, with lyrics and chords above the notes. The fourth staff shows a guitar part with a treble clef and a key signature of one flat. The fifth staff shows a piano part with a treble clef and a bass clef, with lyrics and chords above the notes. The bottom staff shows a guitar part with a treble clef and a key signature of one flat.

Chords and Key Signatures:

- Staff 1: G major (no sharps or flats)
- Staff 2: G major (no sharps or flats)
- Staff 3: Abmaj7, D7, Eb6, Gm7, C9
- Staff 4: F7, Fm7, Bb7, Dm, Abm, G7, Abmaj7
- Staff 5: D7, Eb6, Gm7, C9, F7

Lyrics:

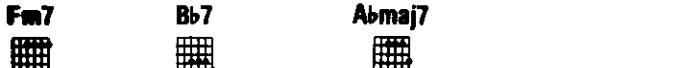
Scotch and so - da, mud in your eye, ba - by, do I feel high, oh me, — oh
 my, do I feel high. Dry mar-tin - i,
 jig-ger of gin, oh, what a spell you've got me in, — oh my,

Fm7 **Bb7** **Eb9** **D7(#9)** **Eb9** **Ab6**

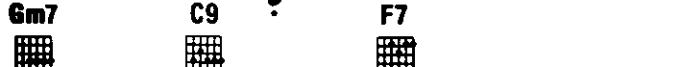

do _ I _ feel high. Peo-ple won't _ be - lieve me, They'll

B **Fm7** **Bb7** **Ebmaj7** **F9** **Bb7** **Bbdim**


think that I'm just - ing. — But I could feel_ the way I feel, — and still be on the

Fm7 **Bb7** **Abmaj7** **Db7** **Eb6**


wa - gon. — All I need_ is one of your smiles, sun - shine of your eyes, —
3

Gm7 **C9** **F7** **Fm7** **Bb7** **Gm7**


oh me, — oh my, do _ I _ feel high - er than a kite _ can
3

C7 **Fm7** **Bb7** **Ab7** **Eb6** **Db9** **Eb6**


fly! Give me lov-in', ba-by, I feel high.
3

YOU CAN DEPEND ON ME

Words and Music by CHARLES CARPENTER,
LOUIS DUNLAP and EARL HINES

Fast "4"



(On repeat, ad lib "scat singing")

Am7 **A9** **Gmaj7** **G6** **Gmaj7** **Am7** **Am7-5**

you say we're through, I'll al - ways love you, And You Can De -

D7 **G6** **D11** **Am7** **A9**

pend On Me. Though some one you've met, Has



made you for - get, You know you can count on me..



I wish you suc - cess, Loads of hap - pi - ness,

But



I must con - fess,

I'll be lone

- ly;

if



you need a friend,

I'm yours

to the end,

And You

Can De -



pend On Me..

Though Me..

ON A LITTLE STREET IN SINGAPORE

Words by BILLY HILL
Music by PETER De ROSE

Light Swing beat

The musical score consists of six staves of music. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The second staff shows a bass clef and a common time signature. The third staff shows a treble clef and a common time signature. The fourth staff shows a treble clef and a common time signature. The fifth staff shows a treble clef and a common time signature. The sixth staff shows a bass clef and a common time signature.

Chords indicated in the score include C6, G7, Dm7, and G.

Lyrics are provided for each staff:

- Staff 1: On _____
- Staff 2: we'd meet _____
- Staff 3: A Lit-tle Street In Sing-a - pore. we'd meet _____ be-side a lo - tus cov - ered
- Staff 4: door. A veil -
- Staff 5: of moon-light on her love-ly face,

G

how pale the hands that held me in em - brace. My

C6

Fmaj7

sails to - night are filled with per - fume of Shal - i - mar, with

Dmaj7

3

tem - ple bells to guide me to the shore. And then I'll hold her in my

Dm7

G7

3

C6

arms and love the way I loved be - fore On

Dm7 G C6 G

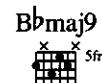
1 C Am C Dm7 G7 2 C

A Lit - tle Street In Sing-a - pore.. pore..

SPICE OF LIFE

Words and Music by ROD TEMPERTON
and DEREK BRAMBLE

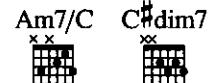
Moderately



Musical score for the first section of the song. The key signature is B-flat major (two flats). The tempo is moderately. The music consists of two staves: a treble staff with a dynamic 'f' and a bass staff.



Musical score for the second section of the song. The key signature changes to A minor (no sharps or flats). The music continues with two staves: treble and bass.



Musical score for the third section of the song. The key signature changes to D major (one sharp). The music continues with two staves: treble and bass.



Down on the cor - ner there's a rea - son to smile when those
Caught in the mad - ness of a sum - mer ro - mance at a

Musical score for the fourth section of the song. The key signature changes to E major (one sharp). The music continues with two staves: treble and bass.

eve - nin' sha - dows fall; some kind of feel - in', that it's
 moon - light ren - dez - vous; lost in the spir - it of a

hard to de - ny once the ne - on lights start to call.
 sen - su - al dance that can cast a spell o - ver you.

Peo - ple out there search - in' for ac - tion; day - time dis-trac - tion slip - pin'
 All you need's a night to re-mem - ber; fly - in' to - geth - er on the

right high - on est by. To - night, let's let's taste
 high. To - night,

Gm9



B♭maj9



the spice — of life.
the spice — of life;

A - keep it sweet —
a lit - tle mu -

Gm9



B♭maj9



un - til the morn - in' light.
sic and some can - dle - light.

Watch fan -
Put pas -

Gm9



ta - sy — un - fold,
sion in — con - trol,

and
and

1



let the lov - in' flow. —

2



let the lov - in' flow. —

Am7



I want you — to know. —

3





Could be the start _____ of _____ a

8



mil - lion dreams we share. _____ So

8



lay back in the feel - in' let the eve - nin' take you _____ there.

Instrumental solo



Dm9

Gm9

Am7

End solo

B♭maj7

Dm7

E♭maj7

All we need's a night to remem - ber; fly - in' to - geth - er on the

B♭/C

C♭/D♭

A♭m9

C♭maj9

high - est high. To - night, let's we'll taste ___

Abm9



Cbmaj9



the spice of life,
the spice of life,

a lit - tle mu -
a - keep it sweet -

Abm9



Cbmaj9



sic and some can - dle - light,
un - til the morn - in' light.

put
Watch pas -
fan

Abm9



sion in con - control,
ta - sy un - fold,

ooh and,
ooh that's the

Repeat and fade

Abm9



let the lov - in' flow. All night, on - ly way to go.
on - ly way to go. To - night, on - ly way to go.

Optional Ending

N.C.

v. v.

BLUE CHAMPAGNE

Slowly

By FRANK RYERSON & JIMMY EATON



F D9 Gm7 C7 F D9 G7 C7.

Three A. M. no-where else to go. It's three A. M. and I miss you so.

Fdim C7. Eb9 D9 Gm7 Dm7 G7 Gm C7.

Cou-les are de-part-ing, soon they'll all be gone, now an-oth-er day is start-ing still I lin-ger on with

F Fdim C7. F D_b7 Bbm

Blue Champagne, — purple shadows and Blue Champagne, — with the echoes that

F Fdim Bbm Bb F Dm7 Gm7 Bbdim

still re - main I keep a blue ren - dez vous.

F Fdim C7. F D_b7 Bbm

Bub - bles rise like a foun - tain be - fore my eyes and they sud - denly

F Fdim Bbm Bb F Bb F A7. Dm F+

cryst - alize to form a vis - ion of you. All of the plans we started,

Dm7 C9 F Gm7 C+ F A7

Dm F+ Dm7 G9 F G9 D7 Gm7 C7

F Fdim C7 F D7 Bbm

F D7 Bbm C9 F Gb7 F

LOVE FOR SALE

Smooth "Country" beat

Words and Music by COLE PORTER

The musical score consists of four staves. The top staff is for the piano, indicated by a brace and dynamic markings like *mf*. The second staff is for the vocal part, with lyrics appearing below the notes. The third staff is for the bassoon or guitar bass part. The bottom staff is for the guitar part, indicated by a guitar icon and chord names.

Piano (Top Staff):

- Key signature: B-flat major (two flats).
- Time signature: Common time (indicated by 'C').
- Dynamic: *mf*.

Vocal and Bassoon/Guitar Bass (Second Staff):

- Key signature: B-flat major (two flats).
- Time signature: Common time (indicated by 'C').
- Chord: E_b (indicated by a guitar icon).
- Lyrics: Love _____ For

Guitar (Bottom Staff):

- Key signature: B-flat major (two flats).
- Time signature: Common time (indicated by 'C').
- Chord: B_bm (indicated by a guitar icon).
- Chord: E_b (indicated by a guitar icon).
- Lyrics: Sale, _____ ap - pe - tiz - ing young Love For

Guitar (Bottom Staff):

- Key signature: B-flat major (two flats).
- Time signature: Common time (indicated by 'C').
- Chord: B_bm (indicated by a guitar icon).
- Chord: E_b (indicated by a guitar icon).
- Chord: A_b7 (indicated by a guitar icon).
- Lyrics: Sale, _____ Love that's fresh and still un - spoiled,

D_b E_b B_bm F₇₊₅ B_bm

love that's on - ly slight - ly soiled, Love _____ For Sale.

B_b7 E_b B_b

Who _____ Love _____ will buy? Sale,

E_b B_b E_b

Who would like to sam - ple my sup - ply? Who's pre-pared to
ap - pe - tiz - ing young Love For Sale. If you want to

A_b7 D_b E_bm B_bm F₇₊₅

To Coda

pay the price for a trip to par - a - dise? Love _____ For

buy my wares, fol-low me and

B_bm B_b7 E_bm7 A_b7 D_b

Sale. Let the po - ets pipe of love in their child - ish

Ebm7



Ab7



Db



Bbm



way, I know ev - 'ry type of love bet - ter far than they.

Bb7



Ebm



Gb



Ebm



If you want the thrill of love, I've been through the mill of love; Old love,

3

3

Edim



C7



B7



Bdim



Bb7+5



D.S. al Coda

CODA



Ebm



new love,

ev - 'ry love but true.

climb the stairs.

F7+5



Bbm



Love.

For Sale.

Repeat and Fade

Bbm



Ebm



F7



Love.

For

Sale.

A GAL IN CALICO

Moderately

Words by LEE RUBIN
Music by ARTHUR SCHWARTZ

The musical score consists of four staves of music. The top staff is for the piano, indicated by a treble clef and bass clef, with dynamics like *mf*. The second staff is for the vocal part, with lyrics and chords above the notes: **Eb**, **Met A Gal In Cal - i - co**; **Take my gal in Cal - i - co**. The third staff continues the vocal line with lyrics: **Fm7**, **Bb9**, **Eb**, **down down in San - ta Fe; used guess to I be bet - ter Sun - day beau - let her know**. The fourth staff concludes the piece with lyrics: **Fm7**, **Bb9**, **Eb**, **Edim**, **'til that I rode a - way. Do Is I wanther, do I want her wait - in?**

48 FOUR BROTHERS

Quickly, with a light bounce

Words by JON HENDRICKS
Music by JIMMY GIUFFRE

The musical score consists of two staves. The top staff is for the piano, showing a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff is for the guitar, showing a bass clef and a common time signature. The music is divided into four-line measures, each starting with a dynamic (f, D9, Dm7, G7, C, A7) followed by a guitar chord symbol. The lyrics are integrated into the vocal line, which is represented by a wavy line above the piano staff.

Take a seat an' cool it 'cause un - less you o - ver-rule it we are ready to show you some blow-in'. Our

rom-pin' an' our stomp-in' is a lot of fun. Four Broth-ers who are blow-in' our horns. So

set - tie down an' lis - ten 'cause you don't know what you're miss-in' an' we're ready to give you a show-in'. Our

Dm7

Em7

A7

Dm7

G7

C

mov-in' it and groov-in' it has just be-gun... Four Broth-ers who are blow-in' our horns... We

Fm7

Bb7

Ebmaj7

Abm7

Db7

Gb

got a lit-tle mes-sage that you're gon-na en-joy...

Ain't no sense in dog-gin' the facts... So

F#m7

B7

Emaj7

C#7

F#m7

B7

Em

A7

set-tle in your eas-y chair an' if you ev-er had a care for-get it, it's time to re-lax... You

D9

Dm7

G7

C

A7

might as well ad-mit it we're the best that ev-er did it but in ease you ain't too sure of know-in', We're

Dm7

Em7

A7

Dm7

G7

1 C

F7

E7

Eb7

2 C

B7

C

gon-na let you lis-ten to us one by one, Four Broth-ers who are blow-in' our horns... —

TWILIGHT TONE

Moderate Disco Feel ♩ = 126

Lyrics by ALAN PAUL
Music by ALAN PAUL and JAY GRAYDON

1. When I hear this mel-o-dy, this strange il-lu-sion takes o-ver me.
2. Un-pre-tend-tious, girl from Mem-phis saw the fu-ture through her third eye.
3. (Inst. solo) 4. (see additional lyrics)

Through a tun-nel of the mind, per-haps a pres-ent or fu-ture time,
Peo-ple came with skep-ti-cism,

Out of no-where comes this sound, this mel-o-dy that keeps spin-ning round
Sud-den-ly they heard this sound, this mel-o-dy that keeps spin-ning round

Musical score for 'Midnight Special' featuring two staves of music with lyrics. The top staff uses treble clef and the bottom staff uses bass clef. Chords shown above the staff include Dm7, G(add 9)/B, G9, Gm7, A7+5, and Dm7. The lyrics are:

and 'round and 'round
A pyr - a - mid-al lo - co-mo - tion from this mystic un - knownzone.
sign - post up a - head is call - ing from this mystic un - knownzone.

A musical score for two voices and piano. The top staff shows lyrics 'Hear-in' the twi - light,' and 'hear - in' the twi-' with corresponding musical notes. The bottom staff shows piano accompaniment with bass and treble clef staves. The score includes dynamic markings like 'v' and 'p', and various rests and note values. Chord symbols like Bb6, A7, and Am7 are placed above the piano staff.

Gm9

A7(#9)

Dm11

light, twi - light, tone.

A musical score for a blues song. The top staff shows a treble clef, a key signature of one flat, and a 12/8 time signature. It features five chords: A7, Am7, Abmaj7, Gsus, and G. The lyrics "hear-in' the twi - light," are written below the notes. The bottom staff shows a bass clef and a 12/8 time signature, providing harmonic support with sustained notes and eighth-note patterns.

Fm6/9 F6 A7+5 A7(#9) Dm11 Guitar Tacet

light,
Twi - light Tone.

D.S. (3rd verse, 3rd ending, 4th verse)
al Coda

CODA

Bb6

Hear-in' the Twi - light,

Repeat ad lib and fade

A7

Am7

Abmaj7

Gsus

G

Bb6

hear - in' the Twi - light,

hear - in' the Twi -

Verse 4:

On a cold and rainy night,
One Mister Miller had a rare flight.
Glen was up there boppin' a rhythm,
Then the engine stopped to listen with him
Play that beat, oh, oh.
Suddenly he heard this sound,
This melody that keeps spinning 'round and 'round.
Now he resides and plays trombone
In the mystic unknown zone. (To Chorus:)

TRICKLE, TRICKLE

Words and Music by
CLARENCE BASSETT

Bright Shuffle

C6

Dup
mf

Trick - le, Trick - le;
3. (Instr. solo ad lib)

splash, splash; tell

mf

F6

C6

me how long will this rain last. The rain keeps drop - ping; there ain't

F6

G6

Dm/G

C6

no stop - ping; tell me how long will this rain last.

F6

Trick - le, Trick - le; slop, slop; just got to see my sweet

C6

— gum - drop. She's there wait - ing, and I'm hes - i - tat - ing; tell —

G6 **Dm/G** **C6** Repeat for Instr. solo
2nd time only To Coda

— me just when... the rain will stop. Ron-nie, dig my clothes here, boy;
2. (see additional lyrics)

F7 **C6** **E7** **A7**

a one but-ton roll. Well, you know I'm sharp as a tack; can you

D7 **G7** **C6**

lend me your Cad - il - lac? Got to go, got to go to the par -

C7 F7 C6 E7

A7 D7 G7 C6

1st time D.S.
2nd time D.S. al Coda

CODA Dm G7sus C6 B/C C6

Verse 2: Ronnie, she's sweet, she's fine, yeah boy;
 And I love her so.
 Well, if I can't make this party,
 Man, she's sure to blow.
 Got to go, got to go to the party, yeah;
 Please lend me your short.
 Well, a-if I can't take it, you know I can't make it;
 I won't see my baby no more. (To Chorus:)

THAT CAT IS HIGH

Words and Music by J. MAYO WILLIAMS

Fast Swing

F6

Guitar Chords: F6, C7, G7, D7, F6, B7, E7, A7, D7, G7, C7, F6.

Piano Dynamics: f, mf.

Lyrics:

- That Cat Is High, — look at that look in his eye. — You
- That Cat Is High, — look at that look in his eye. —
- Oh, man he's high, — yes, high - er than a kite. — That Cat Is High
- I know I would - n't lie, — the cat's high - er than a kite. — Boy is he high

D7
 oh, look at that look in his eye.
 oh, look at that, two black eyes.
 Man, I would-n't lie,
 Oh my, oh my,
 the cat's the cat's

C7.
 F6
 A7.
 D7
 high - er than a kite.
 high - er than the sky.
 When you see him stum - blin'
 When you see him tip - ping
 up and down the street,
 round and round the block,

G7
 C7.
 oh, you know that cat's been drink - in',
 you know that cat is ver - y beat
 got no shoes up - on his feet...
 good clean down to his socks...

F6
 D7
 G7
 Man, he's high,
 That Cat Is High,
 I said That Cat Is High..
 Yes, he's high,
 Oh my, oh

C7.
 1F6
 2F6
 my, man, he's high - er than a kite.
 the cat's high - er than the sky.

OPERATOR

By WILLIAM SPIVERY

Rubato

Freely

D

G7

Gdim

Musical score for the first section of "Operator". The vocal line begins with a piano introduction. The vocal part starts with "Op-er-a-tor, give me in - for -", with a dynamic of *mp*. The piano accompaniment consists of eighth-note chords.

D Bm7 D D7 G7 Gdim D

mation; in - for - ma - tion, give me long_____ dis-tance;

long_____

Spirited Gospel beat

Guitar Tacet

dis - tance, give me heav en, Oh, Op - er - a - tor, in - for - in - for -

en, Oh, Op - er - a - tor, in - for - in - for -

mf

v

D7 G7 D D7 G7 D

mation, tell give me Je-sus on the line. Op - er - a - tor, in - for -

mation, tell give me why, tell me why. Op - er - a - tor, in - for -

in - for -

3 3 3 3 3 3 3 3

3 3

D7 A E7 A D

- mation, I'd like to speak to a friend of mine. Oh, pray - er is the num - ber,
- mation, don't try to tell me what num - ber to call. Oh, my moth - er used this num - ber when

D7 G7 Gm7 A7 D

faith is the ex - change, heav - en is the street and Je - sus is his name, Oh Op - er - a - tor, in - for -
I was ver - y small, and ev - ry time he dialed it, she al - ways got a call. Oh, Op - er - a - tor, in - for -

G7 G D/F# Em7 Em7/A D G/B A7 G7

ma - tion please give me Je - sus on the line Op - er - ma - tion,

G D/F# Em7 Em7/A D Bb7 Eb E7

please give me Je - sus on the line. f Op - er - a - tor, in - for - ma - tion, please

Ab7

Eb

hur - ry if you can. Op - er - a - tor, in - for - ma - tion please con-

nect me with the man. Oh don't wor - ry 'bout the mon - ey, I will pay the charge; just

Ab7

Abm7

Bb7

Eb

Eb7

get me on the line, I'm call - in' from the heart. Op - er - a - tor in - for -

ma - tion,

please give me Je - sus on the line.

F7-9

Bb7

Ab

Fm7

Eb

the line.

mf

V V V V V V V V

V V V V V V V V

V V V V V V V V

V V V V V V V V

V V V V V V V V

V V V V V V V V

V V V V V V V V

POINCIANA

(Song Of The Tree)

Moderately, with a light rhythmic feel

Words by BUDDY BERNIER
Music by NAT SIMON

The musical score consists of six staves of music. The top two staves are for the piano, showing bass and treble clef staves with various dynamics like *pp*, *mp*, and *p*. The bottom four staves are for the voice, with lyrics written below the notes. Chords are indicated above the vocal staves: **Fmaj9**, **E♭/F**, **B♭m7/E♭**, **Fmaj9**, **F**, and **C7**. The lyrics are:

Poin - ci -
an - a, your bran - ches speak to me of love,
pale moon is cast-ing shad - ows from a - bove. Poin - ci -

Fmaj9

E_b/F

an - a, some-how I feel the jun-gle heat, with -

Bbm7

Bbm7/E_b

Fmaj9

F

in me there grows a rhyth-mic sav-age beat.

Bbm

Gm7/C

Gm6

Love is ev - 'ry-where, its mag - ic per-fume fills the air;

C7

to and fro you sway; my heart's in time, I've learned to care.

Poin - ci -

Fmaj9

E_b/F

an - a, though skies may turn from blue to

gray,

Bbm7

Bbm7/Eb

Fmaj9

Gm7

C7

my love will live for - ev-er and a day.

Poin - ci -

2Fmaj9

F6

Fmaj9

F6

C7

Bb/C

day.

Blow,

trop - ic

C7

Bb/C

C7

Bb/C

wind,

sing a song.

thru the

D6/F

Fmaj9

C7

Bb/C

C7

tree.

Tree,

sigh to me,

Bb/C

C7

Bb/C

D6/F

F

Repeat and fade

soon my love

I will see.

POPSICLE TOES

Moderately ($\text{D} = \text{F}^{\#}$)

By MICHAEL FRANKS

The musical score consists of four staves of music. The top staff is for the piano, with chords indicated above the staff: Am/G#, C/G, F#m7-5, and Am/G#. The second staff is for the guitar, with chords Am/G# and C/G, and markings 'Guitar Tacet' at the beginning of each section. The third staff continues the piano part, with chords F#m7-5, Am/G#, C/G, and F#m7-5, followed by a guitar part with chord E7 and 'Guitar Tacet'. The fourth staff continues the piano part, ending with a guitar part with chord E7. The fifth staff begins with a piano section starting on A7, followed by a vocal section with lyrics. The sixth staff continues the piano part, ending with a vocal section starting on D7. The seventh staff begins with a piano section starting on A7, followed by a vocal section with lyrics. The eighth staff continues the piano part, ending with a vocal section starting on B7, with a '3' indicating a triplet. The ninth staff begins with a piano section starting on E7, followed by a vocal section with lyrics.

Piano Chords:

- Am/G#
- C/G
- F#m7-5
- Guitar Tacet
- Am/G#
- C/G
- F#m7-5
- Guitar Tacet
- E7
- A7
- D7
- A7
- B7
- E7

Vocal Lyrics:

when God gave out rhythm,
been Miss Penn-syl - va - nia
nic - est North A - mer - i - ca

He sure was good to you.
with all this pul - chri - tude.
this sail - or ev - er saw.

You can add,
Home come you - I like to

al - sub - tract., mul - ti - ply, and di - vide
feel ways load your warm Bra Pen-tax
ways load your warm Bra Pen-tax

zil and touch and di - vide
when I'm in your Pan by two.
the nude? a - ma

I
We ought to
But your Ti -

A7

D7

know to - day's your birth - day,- and I did not buy no rose.
 have a birth - day par - ty,- and you can wear your birth - day clothes.
 er - ra del Fu - e - gos - are near - ly al - ways froze.

But I wrote
Then we can -
We got - ta

A7

E7

Eb7

D7

A7

- hit this song in - stead, and I call it
 see - saw the floor and go ex-plore those
 un - til we un-thaw those

"Pop - si - cle Toes."
 Pop - si - cle Toes.
 Pop - si - cle Toes.

Am7

D9

Gmaj7

Pop - si - cle Toes,

Gm7

C9

Fmaj7

Pop - si - cle Toes - are al - ways froze -

Cm7 F9 Bbmaj7

Pop - si - cle Toes, you're so brave

Bbm7 Eb9 Abm7 D²b9

to ex - pose all those Pop - si - cle Toes

Guitar Tacet

Am/G# C/G F#m7-5 Am/G# C/G A#m7-5

Guitar Tacet

Am/G# C/G F#m7-5 E7 3

D.S. & Fade

You must have You got the

S.O.S.

Moderately, with strong rhythm

Lyrics and Music by
PHILLIP SWERN and GERRY SHURY

The musical score consists of five staves of music. The top two staves are for the piano, showing bass and treble clef staves with dynamics like *mf*. The bottom three staves are for the voice, with lyrics appearing below the notes. Chords are indicated above the vocal staves: Cm7, F9, Cm7, F7, and F9. The lyrics are:

I'm going under,
My ship was sink - ing,

I'm slipping fast.
my hope has gone.

Just like a drown - ing wo - man I keep - turning over
This is my third time down and I don't have the strength to go my past on

B **Ab** **Fm7** **Eb**

I need a touch of some ten-der sweet love, the kind to pull me through.
I need af - fec - tion, a new di - rec - tion, to guide me to the shore;

Abmaj7 **F6** **G**

I'm like a ship that's lost on the o - cean, I'm call-ing out to you
the kind of love that just can't be bro - ken, the way it was be - fore

Cm7 **F7** **Ab7** **G+**

I'm send-ing out an S. O. S. Some - bod-y save me, throw me a love line

Cm **F7** **To Coda**

please. I'm send-ing out an S. : O. S. Some - bod-y save me, some-

Ab **G7** **Cm7** **F7**

- bod-y res - cue me.

² Cm7 F7

Cm7 F7 D.S. (lyric 2) al Coda

CODA Ab G7 Cm7 F7

- bod - y res - cue me. An S. O. S. Oh, yeah.

Ab G7 Cm Cm7

Some-bod - y res - cue. Oh, my good - ness. An S. O. S. Some - Oh

F7 Ab G7 Cm Repeat and fade

- bod - y save me, throw me a love - line. Save me, my save me. An
yeah. Some-bod - y res - cue. Oh, my good - ness. An

ROUTE 66

Medium Jazz 4

By BOBBY TROUP

Sheet music for 'ROUTE 66' by BOBBY TROUP. The score consists of four staves. The top staff is vocal, the second is piano, the third is bass, and the fourth is drums. The vocal part starts with a rest followed by a melodic line. The piano part features eighth-note chords. The bass part provides harmonic support. The drums provide rhythmic drive. The vocal line continues with 'If you'.

The vocal line continues with 'ev - er ____ plan to mo - tor west;____ trav-el'. The piano accompaniment includes chord symbols: F6, Bb9, E, and F6. The bass and drums provide harmonic and rhythmic support.

The vocal line continues with 'my way, take the high - way that's the best.____ Get your'. The piano accompaniment includes chord symbols: Bb9 and F6. The bass and drums provide harmonic and rhythmic support.

The vocal line continues with 'kicks on Route Six - ty - Six!____ It'. The piano accompaniment includes chord symbols: Gm7, C13, F, F13, Eb13, and C13. The bass and drums provide harmonic and rhythmic support.

F6 Bb9 E F6

winds from Chi - ca - go to L. A., more than

Bb9 F6 Gm7

two thou-sand miles all the way. Get your kicks on

C13 F F13 Eb13 C13 F/C

Route Six - ty - Six! Now you go thru Saint Loo-eey

Bb9 F/C F7 Bb9

Jop - lin, Mis-sour - i and Ok - la - hom - a Cit - y is might - y pret - ty. You'll see Am - ar -

F6/9 F Bdim F Gm7 C7

il - lo, Gal - lup, New Mex - i - co; Flag - staff, Ar - i - zon - a;

f

Gm7 C7. Dm7/C Cdim C9sus C7.

don't for - get Wi - no - na, King - man, Bar - stow, San Ber - nar - din - o. Won't

mp cresc.

F6 Bb9 E F6

you —— get hip to this time - ly tip: When you—

Bb9 F6

— make that Cal - i - for - nia trip. Get your

Gm7 C13 F D7 C#7 C7. C11 2 F Gm7 G#dim

kicks on Route Six - ty - Six! If you —

F Gm7 C13 F E13 F13

Get your kicks on Route Six - ty - Six!

dim.